

## Artists Using Science and Technology

Ylem (Eye-lum): The exploding mass out of which the universe emerged in the Big Bang

Ylem Newsletter  
Vol. 14, No. 12 December 1994

### Digital Pond - Combining Art and Business

(Part 2)

#### An Interview with Peter Hogg by Kali Grosberg

Kali-The Digital Pond was your idea. It's unique in that you have been able to combine commercial success and working with digital artists to produce fine quality prints.

Peter-That was my mission from the start. I have been an underwater photographer for 10 yrs. It's a personal hobby. I've never sold a piece. I've given away a few pieces but mostly it's just for me. I'd been playing with the computer for 20 years but I approached this project that turned into the Pond after a short stint working at Voyager Co. I learned there how the tools were changing and became aware that photographic work could be handled on the desktop at a high level. Before that I saw the computer as something to make pretty things on but it was still just a computer.

As I approached my own projects and went to deal with the commercial bureaus in LA., I found that nobody understood my needs—or took the time to understand them. It's a very delicate process to make Iris prints. It can't be achieved without some cooperation between the printer and artist. So I wanted to create an environment that would make artists feel like they were getting someone who wanted to help them achieve their vision.

K-I understand that the Iris printer is the only one around capable of printing high quality digital fine art, and there are only a few places around the country that print first rate digital art prints.

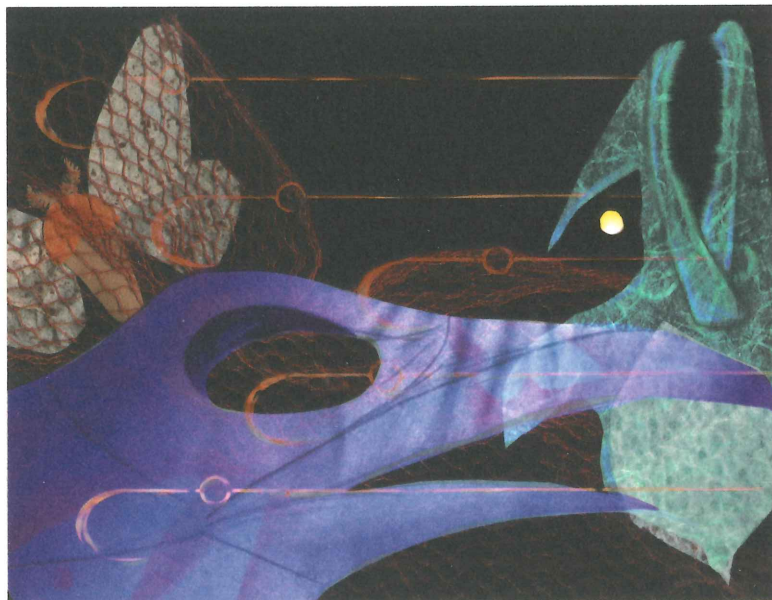
P- I don't think it has a lot to do with technology. It's 80% just wanting to do a good job and 20% hard core expertise...finding someone who has the time and inclination to evaluate the picture on the screen and say, "This purple is not going to make it to the paper. Do I have to do a filter afterwards?" I know this artist is in the RGB world; they haven't seen a print on our paper before so there are steps that we can take.

P- With the building of a new preserve within the Digital Pond for artists, will also come the rejuvenated effort to bring the gallery up to speed. Our intention was to encourage serious collectors to look at digital fine art as a collectible item. Iris prints have archival issues that have been discouraging to some artists. If they are coated and put behind glass and kept out of direct sunlight, they can last 10 to 20 years. We're excited about the new ink technology Ilford is producing which we think will open up all kinds of avenues for the fine artist and for us. And with it will come a new ability to work with artists the way we did in the beginning so they're getting the kind of attention they need without disrupting our corporate business.

I am personally going to take on printing artists' works. There's been a lot of other requirements in my job but it's part of the reason I got into this business. I just get a

real kick out of it. I don't consider myself an artist but I have an empathic response to artists and their work. I've had more than one artist moved to tears at the sight of their printed work when they had created it on a 13" monitor with 256 colors. It's just a great experience to walk out with a 3-foot clean print. And while the profit margin is close to zero on most art projects, we legitimize it to ourselves because we derive much of our expertise from the demands of artists. "Why can't you do that?" "Well, maybe we can. Let's figure out how to do it." or "I'm really trying to achieve this look. I want to print on this weird thing." The answer is not, "No, we can't do it." It's, "I don't know. Come back in a few days and we'll see what we can do."

K-Most artists are dependent on commercial printers at this point, and it's a pretty  
*(continued on page 2)*



Decay

Corinne Okada ©1994

K- Can you say something about the gallery.

Decay by Corinne Okada



## From the editor:

This being the holiday season and the end of 1994 — and five years until the beginning of a new century and millenium, the two people interviewed for this issue, Joe Lambert from the Digital Media Center and Peter Hogg from the Digital Pond, were chosen because of their commitment to the communities they serve and because their services fill needs that are not readily available in this beginning of the digital era.

I'm not sure what the end, or beginning, of a year or century or millenium means. We know these dates were set by human beings long before the atoms came together to form who or what we are. Yet a collective energy seems to build and carry us into whatever the future might be. It is exciting, and in some ways frightening when we think about what is happening in the U.S. and around the world. How does all this effect each of us as artists? In addition to describing their work, each speaks about the future of their organizations and Joe offers his personal vision of the future we may all face. Our thanks also go to the Digital Pond for the Iris print on the front page, and the invitation to their Gallery opening on December 16th (see exhibits).

It is interesting to note that these two organizations, a for-profit corporation and a non-profit community organization, reflect the different backgrounds and visions of the people who started them, and yet their inspiration comes from the same source: Pedro Meyer's stunning photographic poem about his father and mother's death, "I Photograph to Remember." I don't know why but it makes me feel hopeful.

Beginning with the January 1995 issue, the Ylem newsletter will be bimonthly. Kali Grosberg and Ken Rinaldo will edit the first two issues. Watch for a new format as well. The theme of the January issue will be **art online**. See the back page if you'd like to contribute an article, or art that's been online.

(continued from page 1)

expensive process. How can printing either become cheaper or there be a way for artists to print their work who don't have the money for Iris prints?

P: We're taking a hard look at that. That's part of the new art business at the Digital Pond. As commercial realities have brought us to a successful level, it gives us the opportunity to look at art economics. My challenge is to consider what Iris prints do for artists. To date they've been primarily to get galleries excited and to actually sell the fine art prints, but they're very expensive. We're considering ways to help finance artists' work which will fit in a sound business way. We would have to estimate the commercial viability of the artist's work, which is something I don't really like, but we have banks and investors to deal with. The artist would cover a small percentage up front with an agreement that when the work sells, they have to pay something more than the print cost. At the beginning there's going to be fairly limited resources for the Pond to do that. We would consider a work based on whether we think the artist has a vision he or she is trying to get out, and whether they'll take our prints to places that we want to see our work. As for printers, there isn't anything like the Iris that's cheap. Electrostatic plotters and Canon CLCs work great with some stuff.

K: I saw some prints from the HP 560C printer that looked good.

P: We have a few artists who do larger works on the Iris and sell smaller ones on the 560C. That's my first recommendation. You can get the 560C for \$300 or \$400 now. The main thing is you're in control; you have the opportunity to tinker to your heart's delight and really come out with a piece that speaks for you. It does have a dithered effect and it's not a continuous tone but it's quite nice and I think they're salable.

In addition to supporting individual artists, we're hoping to create a larger group, not so much concentrated on the Pond. I see the Pond's gallery feeding a number of national galleries. Right now we work with the Ansel Adams family Gallery. We have a casual relationship, keeping our eyes open for stuff. I've had meetings with

their curator of photography to discuss what they're looking for and the kind of young artist they want to help create a market for. I hope to offer that service, as part of our business, to galleries who are serious about considering digital art. It's through the gallery, through speaking at different engagements, through encouraging different panels to happen—we make our space available to lots of groups—that I think we can play a role in furthering the acceptance of digital art. On the face of it, it doesn't look like a Pond business endeavor but the result is a greater demand for our business.

K: How do you decide whether a work of art is commercially viable?

P: I would rely most heavily on the written proposal I got from the artist. Who were their prospective galleries? Who was the person representing them? Their past success in selling pieces; if there was a match between their prospective sales price and what they've sold in the past versus the size; and format of their work. I would take all of those into account before I would even begin to see if the piece spoke to me personally. As I say, I like a bizarre array of works.

K: Where would you like to see yourself in 10 years from now?

P: We just finished our board meeting last week. It is my job to understand what we're going to be a couple years out, and I struggle to figure out what next week is going to look like. I could see the Pond having a separate organization and building to serve artists. Some of the things we do to make artists comfortable make the commercial people nervous and vice-versa. At the very least we'll have a place where I can spend several minutes to half an hour just talking about one piece with an artist to make sure that we understand what she or he wants. We've also had some interesting offers to open up Digital Ponds in other locations. We may grow a bigger pond or have several little ponds around the country and abroad. What came out of our last meeting is that for the next 6 to 9 months we need to focus on improving the way we do things, improving the yield on the commercial side and improving the



overall process and delivery on the artistic side.

K- Where do you see the state of digital art in the next several years?

P- Economically, it's a huge opportunity for both the commercial and fine arts side. If Ilford is successful in hammering out a more archival dye set, then there'll be nothing left for the galleries to complain about. They will be forced to make the decision based on the content of the work.

K- The December issue of Mac World featured a new group of power pc Performas for the home that have tremendous graphics capability. So all of that is slowly seeping into the mass market.

P- I think that's true. Some of the best stuff we see is still people struggling along with an fx with 8 Mbs of RAM and doing real beautiful stuff. Since it is expensive, only a small group of people can gain access to decent tools which are more than an fx. Ideally, it's a Power Mac with enough RAM to run Painter 3.0 and Photoshop adequately, and any other software. That's why we're beginning to pound harder on Apple and

working with Silicon Graphics and Adobe and Fractal to try to get them to consider helping schools. But I also would like to see more organizations that had free access to computers. You sign up for access to great tools for \$15 a day or something extremely reasonable. We've considered trying to bring that into the Digital Pond. But at this point all our computer resources get eaten up for commercial purposes.

K- I'm curious. Have you noticed a difference between the women's art that has come in and the men's art?

P- Yeah. I have. In my opportunity to sit and have a long talk with women artists, I sense a more artistic and mature approach. They've thought about why they're doing it. They have a vision they've defined for themselves or have decided that they're not quite there with their vision yet, as opposed to, "I really like the way that the blur filter works," or whatever. That's not a hard and fast rule. But from a business sense, the people who have approached us looking to do their fine art in an economically viable way, have mostly been women who have understood and thought about what the

galleries are in price points and considered the market approach to doing fine art, where many more of the male artists are still playing and seeing what the tools do.

K- In the past, there has always been this dichotomy between art and technology. It seems to me that dichotomy will be resolved as technophobic fine artists see that they can use digital tools to address the same issues they've dealt with in the past.

P- Working at Voyager was a watershed event for me. I saw the first piece that completely drove me over the edge. It was Pedro Meyer's "I Photograph to Remember," which is a photo essay of the death of his parents. It's a brilliant work; a very moving piece. I watched in a room with 15 media folks when it first came out and it was the very first time that I experienced the computer entirely melting away. Those people were dealing with, "my god, have I told my parents I loved them lately?". I really like this piece. I don't like this piece," whatever. But they weren't thinking, "Boy, it looks pretty good on this 13-inch monitor." The message was getting through. That was the spark that began the whole roll. ✦

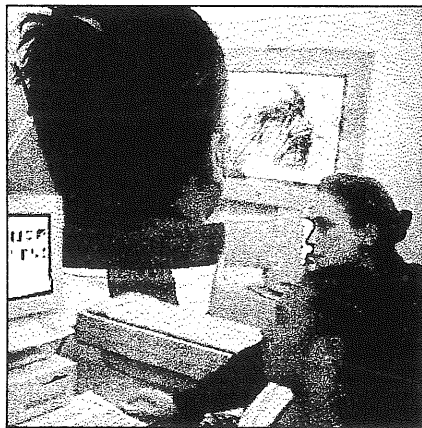
## An Experiment in Digital Populism: An interview with Joe Lambert

by Kali Grosberg

K- What is the San Francisco Media Center and Joe's Digital Diner?

Joe- The Digital Media Center is basically a training facility in new media with an emphasis on having people work in the new medias based on their own personal narratives, and using images that come from their personal archives. We exist also as an environment for basic training in some of the tools they may need to deal with: Photoshop, Premiere. Joe's Digital Diner was set up as a salon for conversations about what all this means. It starts from the stand point of looking at what's being done, and having the people who are doing it talk about it in an intimate and friendly context where the principal metaphor is eating, breaking bread together. The theory is people are more honest over a dinner table. They treat each other differently.

Politically, the Media center and Digital Diner are experiments in a populist approach to the new media. It's for everybody. The



Digital/reality fusion at the media center.

idea of populism is that people who are "heavies" are put into a situation where they are mingling with people who've just looked at their first CD Rom and they're in those conversations. Hopefully, people are infecting each other, meaning someone's enthusiasm for new media catches on to the people who are just entering into it and someone

who is skeptical and has good reasons for it can make the person who's doing the new media think about, "Well, maybe I should be conscious of these concerns." I think there needs to be a lot of salons like that. In the populist sense, the Digital Media Center is meant to be a model for a neighborhood arts center that uses this kind of machinery. Neighborhood arts organizations will move toward these technologies as tools that enable people to express themselves.

K- Like the Mission Cultural Center?

J- They're working on it. They have ideas, but they're worried about relative investments. Do they buy a computer or more materials so that their artists working in traditional forms can do what they're doing. Most of them complain about what the tools are most of the time anyway.

K- Can't they fundraise specifically for electronic equipment?

J- Part of the future has to be people seeing  
*(continued on page 6)*

## EVENTS

December 5-9

### Video Expo: Image World West

Multimedia, desktop graphics, digital imaging, video. Held at San Jose Convention Center. Register by December 1 with:

Knowledge Industry Publications Inc., 701 Westchester Ave., White Plains, NY 10604; 800-800-5474; fax 914-328-0649

### NYU Center for Digital Multimedia

Tickets to individual lectures in the lecture series of the Center's fall-through-spring programs (1994-1995) are available from Steve Coney. All lectures are presented by experts and academic leaders in multimedia.

212-998-3466

## EXHIBITS

Through January 2

### Art Machines

The Sculpture of Norman Tuck. What are art machines? They are purposefully purposeless, intricately impractical interactive devices that incorporate such disparate stuff as lemons and bowling balls to demonstrate scientific principles. Most of the works are large. They seem to suggest the machines we know. But when the sculptures start to move, they shift away from the routine order of things and force us to think about things in a new way.

The Exploratorium, 3601 Lyon St., San Francisco, CA; 415-563-7337; fax 561-0307; [puserinfo@exploratorium.edu](mailto:puserinfo@exploratorium.edu)

Through January 23

### Les Hypermédias (Paris)

The 12th Virtual Survey presents several hypermedia works made by, with or about artists (the concurrent CD-ROM offers even more works). Featured artists include George Legrady, Pierre Lévy and Nam June Paik.

Centre Georges Pompidou, Paris

Through February 4

### Old Glory, New Story: Flagging the 21st Century

To benefit Capp Street Project, and in celebration of its 10th anniversary, Executive Director Linda Blumberg asked 80 artists, including the electronic artist Alan Rath and the Exploratorium's Peter Richards, to redesign the American flag for the 21st century. The results are on view on Capp Street Project's first and second floors.

Capp Street Project, 525 2nd St., San Francisco

Through December 3

### Kenneth Snelson

Ylem member Snelson's selected works, 1975-1994, are currently on display in New York.

Laurence Miller, 138 Spring St., New York, NY 10012; 212-226-1220; fax -2343

December 16-March 10

### Two Artists, Ten Prints

Featuring artists Dewey Reid and Joel Stenberg. Reception, Dec. 16, 6-8:30 pm.

The Digital Pond, 50 Minna St., San Francisco

Through December 31

### Space, Earth, and Earth Environment

Fine arts quilts, an unusual medium for these subjects.

NASA Visitor Center, Moffett Field, Mountain View, CA

### @art

The collaborative group ad319 announces the opening of @art, a virtual Internet gallery. @art is committed to exhibiting the best in contemporary electronic art. Individual artists will be showcased on a revolving basis, with each exhibition lasting 6 to 8 weeks. From November 15 to January 14, @art will feature the work of California-based visual artist Carol Flax.

217-333-2977; fax 244-7688; [ad319@uxl.cso.uiuc.edu](mailto:ad319@uxl.cso.uiuc.edu)

## OPPORTUNITIES

Deadline December 10

### San Francisco International Film Festival

This festival awards cash prizes and trophies, as well as honorable mentions and a possible Special Jury Award. The selection committee consists of Bay Area film and videomakers, critics, programmers, distributors and instructors.

Golden Gate Awards Competition, 1521 Eddy St., San Francisco, CA 94115; 415-567-4641; fax 921-5032

Deadline December 15

### National Education Film and Video Festival

The key U.S. festival for educational and special interest media invites videos, films and interactive media productions completed between Jan. 1, 1993, and Dec. 1, 1994. Festival entrants are listed on an electronic database that reaches 1 million librarians. Subject areas include arts, business, careers, health, history and political

science, human relations, science and technology, and teaching and education. Fees: \$80 and up; students, \$30 and up; interactive media, \$125. Entries accepted with late fee through December 15.

Competition Director, National Education Film and Video Festival, 655 Thirteenth St., Oakland, CA 94612; 510-465-6885; fax -2835

Deadline December 15

### Imagina

Seeking video and film works incorporating computer graphics for this prestigious venue, to be held in Monte Carlo, Monaco, in such categories as simulation, special effects, advertising and music video.

Imagina-INA, 4 Avenue de l'Europe, 94366 Bey-sur-Marne, France; 1-33-1-49-83-26-93; fax 1-33-1-49-83-31-85

Deadline December 17

### Atlanta Film and Video Festival

This festival showcases independent work and awards cash and equipment prizes. Categories include experimental and animation. Formats: 3/4", VHS, 16mm, Super 8, 35mm film transferred to video. Fees: \$35.

Atlanta Film and Video Festival, 75 Bennett, Ste. M1, Atlanta, GA 30309; 404-352-4225; fax 404-352-0653

Deadline December 17

### Goethe Art Project '94

Goethe Gallery Tokyo exhibits "Goethe in the Net," a spontaneous collective telecommunication work. The project is gathering graphic and textual thoughts about Goethe by fax and e-mail. For further info, contact Tetsuo Kogawa, [tetsuo@goethe.or.jp](mailto:tetsuo@goethe.or.jp).

fax +81-3-5394-8280; [gap94@goethe.or.jp](mailto:gap94@goethe.or.jp)

Deadline December 30

### Getty Center Fellowships

The Center is dedicated to advanced research in the history of art. Its goal is to cross the traditional boundaries imposed on academic institutions by bringing together international scholars to reexamine the meaning of art and artifacts within past and present cultures and to reassess their importance within the full scope of the humanities and social science. Materials received after December 30 will not be considered.

Center Fellowships, The Getty Center for the History of Art and the Humanities, 401 Wilshire Blvd., Ste. 700, Santa Monica, CA 90401-1455; 310-458-9811; fax -1515; [ksantini@getty.edu](mailto:ksantini@getty.edu)

All events and exhibits are in the San Francisco Bay Area except where noted. Is your event or exhibit listed here? Send to Ylem Editor, 967 Moreno, Palo Alto, CA 94303



**Deadline December 31**  
**ISEA 95 Montreal**

The Sixth International Symposium on Electronic Art (ISEA) will take place in Montreal Sept. 17-24, 1995, on the theme Sens Emergents/Emergent Senses. Artists, scientists, scholars and educators from throughout the world will discuss the emergence of a "new sensorium" providing new ways of combining and expanding the senses in virtual environments. The program will include a conference of invited speakers, panel discussions, and artists' presentations; exhibitions of new visual and media artworks in various museums and galleries; workshops on a variety of topics, including robot sculpture, virtual reality, copy art, multimedia and hypermedia, network art; music and performance art; an "electronic cabaret;" an evening of electronic cinema and on-demand screenings; and a market for new media art productions, offering publications, artist books, tapes, CD-ROMs, etc. December 31, 1994 deadline for proposals for Exhibitions, Performances, Network projects, Workshops. March 1, 1995 deadline for Papers, Roundtables, and Poster sessions. April 24, 1995 deadline for Electronic Cinema. June 1, 1995 deadline for the "new media market."

ISEA 95 Montreal, 307 rue Sainte-Catherine Ouest, Bureau 515B, Montreal, Quebec H2X 2A3, Canada; 514-990-0229; fax 514-842-7459; isea95@er.uqam.ca

**Deadline Early 1995**  
**Artists' CD-ROM Exhibition**

An international exhibition of artwork on CD-ROM is proposed for the Museum of Contemporary Art (MCA) in Sydney, Australia in mid-1995. The curators wish to represent the diversity of practice being pursued worldwide in this area. Mike Leggett, Artists' CD-ROM Exhibition, c/o Museum of Contemporary Art, P.O. Box R1286, Sydney 2000, Australia; fax 61-2-252-4361; m.leggett@unsw.edu.au

**Art in General**

Seeking video works and guest-curated video programs for a new monthly screening series. All genres and ideologies welcome. Send VHS tape, résumé/brief statement, and SASE. For info, contact Joanna Spitzner at 212-219-0473. Deadline ongoing.

Future Programs, Video Screening Series, Art in General, 79 Walker St., New York, NY 10013

**BLAST 4: Bioinformatica**

An exploration of the interconnections between biospace and information space. Participate in this upcoming issue of the art journal BLAST, through an exhibition to be held simultaneously in New York City and on the PMC-MOO. Completed projects that are included will be indexed as editorial content of BLAST 4. For info, contact: John F. Simon, Jr., jfsjr@delphi.com; Jordan Crandall, jordan.crandall@thing.nyc.ny.us

**Sacred Heart**

I was supposed to have my heart valve replaced this summer, but due to the wonders of modern science and a good deal of luck, I may not have to have this operation for another ten years. Two nights before I received this good news I had a dream in which I asked everyone that I knew to give me a Sacred Heart. I then used all of these in an installation. As peculiar as this may sound, especially since I've devoted my life to being a Jewish Atheist/Agnostic (and still am), I ask anyone interested in participating or in helping me out, to indulge me and just DO IT. Thanks. Sincerely,

Peter Feldstein, Box 252, Oxford, IA 52322  
peter-feldstein@blue.weeg.uiowa.edu.

**Black Hole Artwork**

Ylem member Clifford Pickover is collecting artwork from individuals for a publication on the subject of black holes. Fanciful sketches, cartoons, drawings and related works would be of interest.

cliff@watson.ibm.com

**Solar Art**

Call now to be listed in an upcoming article on solar art, to be written by Juergen Claus, in *Leonardo*. Be listed in the *Leonardo Electronic Almanac* and connect with other Solart Global Network participants. Contact ASAP:

Theo Ferguson, 1642 Milvia St., #4, Berkeley, CA 94709; 510-548-7490; tferguson@igc.apc.org

**NEEDS/OFFERINGS**

**bASE.ARTS**

Presenting the second in a series of exhibitions for diskette. [ *the clearing* ] by George Legrady is an interactive work exploring the construction of cultural meaning through the technologically mediated representation of the conflict in Bosnia. "Cultures: From the Annotated Self" by Sammy Cucher is a project that includes 3 photographic series dealing with consciousness, identity and memory. [ *the clearing* ]: Mac or Windows; \$45 individual, \$60 institution; "Cultures:" Mac or Windows; \$15. All orders add \$2.50 shipping; California residents add local sales tax. bASE.ARTS, P.O. Box 78154, San Francisco, CA 94107; 415-821-4989; fax -4119; base@well.sf.ca.us; 71742,2615

**California Lawyers for the Arts**

A nonprofit organization providing legal services and information for the arts community since 1974. CLA has info on these issues: working in the industry—working for hire or as an independent contractor; selling to the industry—how to protect your rights; music and performing arts; visual art/educational programs; developers' demonstrations.

San Francisco office: Fort Mason Ctr., Bldg. C, Rm. 255, San Francisco, CA 94123; 415-775-7200; Oakland office: 247 4th St., Ste. 110, Oakland, CA 94607; 510-444-6351; Santa Monica office: 1549 11th St., Ste. 200, Santa Monica, CA 90401

**Call for Info on Art-Related WWW Sites**

*Leonardo* journal and *Leonardo Digital Reviews* are issuing a call for information about artist-created or art-related World Wide Web sites. *Leonardo* will be publishing documentation consisting of 500 words describing the purposes and contents of a site, plus one illustration. Reviews of selected WWW sites will be published in *Leonardo Digital Reviews*, a regular section of the *Leonardo Electronic Almanac*. Information will also be posted on *Leonardo's* WWW site: <http://www-mitpress.mit.edu/leonardo/hom.html>  
Contact: [davinci@uclink.berkeley.edu](mailto:davinci@uclink.berkeley.edu)

**Clifford Pickover**

Ylem member Clifford Pickover's book, *Visions of the Future: Art, Technology, and Computing in the Next Century*, has just come out in paperback (St. Martin's Press, 1994, ISBN 0-312-12212-8). Also, Pickover fans can now join an online club, [alt.fan.cliff-pickover](mailto:alt.fan.cliff-pickover), a Usenet group providing space for discussion of the puzzles and problems posed by his work, and by new developments in the areas of science, art and mathematics.  
[cliff@watson.ibm.com](mailto:cliff@watson.ibm.com)

**Electronic Arts in Australia**

A special issue of *Continuum*, to appear in April 1994. This will be a comprehensive survey of Australian multimedia electronic arts, focusing on computer art, video art, avant-garde film, multimedia installation, new music, sound poetry, telematic design projects, video exhibition projects and the interface between technology, feminist art, indigenous cultures and rock music. A\$15.00 + A\$5.00 postage; US\$20.00 + US\$5.00 postage. Make checks out to *Continuum*; bankers' checks only for US\$ amounts. Order from:

Tom O'Regan, *Continuum*, School of Humanities, Murdoch University, Murdoch, WA 6150, Australia

**Gesture Recognition**

Author David Voss is writing an article on gesture recognition by computer, including gesture and movement analysis, especially as may be used in the arts, theater, dance and musical performance. Any sources of info would be much appreciated.  
[dvoss@aaas.org](mailto:dvoss@aaas.org)

**Leonardo Electronic Almanac**

The *Almanac* is \$15 for *Leonardo*/ISAST members and for subscribers to the journal *Leonardo*. The rate for Non-*Leonardo* subscribers is

\$25.00. Send orders to: journals-orders@mit.edu. Please include full mailing address or MIT Press account number, telephone and fax numbers, and e-mail address. Please send VISA/MasterCard information as well.

LEA Editorial Address (Effective November 1, 1994): Craig Harris, *Leonardo Electronic Almanac*, 718 6th St. SE, Minneapolis, MN 55414; 612-362-9390; craig@well.sf.ca.us  
LEA Business Address: *Leonardo Electronic Almanac*, 508 Connecticut St., San Francisco, CA 94107

### Member Needs Apartment

Ylem member Sarah Jackson needs house-keeping apartment, with space for 2, in San Francisco, for 2 weeks in mid-January.

Sarah Jackson, 1411 Edward St., Halifax, Canada B3H 3H5; fax 902-494-2319; jackson@newton.ccs.tuns.ca

### Multimedia Classes at Digital Village

At College of Marin Indian Valley Campus. For info, call:

Don Urquhart, 415-883-2211, ext. 8223

### NTT InterCommunication Center (ICC)

Nippon Telegraph and Telephone Corporation will establish this center within a high-rise office building in the cultural zone, "Tokyo Opera City," next to the Second National Theater now under construction in Tokyo. The ICC, scheduled to be completed in 1997, is a new form of museum that will hold various exhibitions, research projects and events on various themes, and it announces the results born out of these activities through communication networks and various types of media, in a broad-ranging way. This center is collecting information on artists in the electronic arts field worldwide. The CD-ROM in preparation can use text (resume), slides, video, and audio tape (artist's statement). Trudy Myrrh Reagan visited them in November, and they want more info from Ylem members! Send to:

Nippon Telegraph and Telephone Corporation, Project InterCommunication Center (ICC), Marukin Bancho Bldg. 3F, 6-28 Rokubancho, Chiyoda-ku, Tokyo 102, Japan; tel 03-3288-1122, fax 03-5213-8181

### OTIS: Online Art Gallery

OTIS is an all-volunteer, nonprofit "gallery" for artists from around the globe. They are specifically interested in adding the following types of art to the gallery: body-art, fashion, jewelry, sculpture, fabric-arts, performance-art (by way of digitized movies), video and doll-making. All types of art are welcome at all times.

WorldWideWeb at

<http://sunsite.unc.edu/otis/otis.html>;

FTP to: sunsite.unc.edu and cd to

/pub/multimedia/pictures/otis; ed@sunsite.unc.edu for more information about submitting or browsing.

### PAVO

PAVO sells the MIDI tools kit, which allows you to build your own MIDI gadgets. Call for catalog. 800-546-5461

### SIGGRAPH Art Task Force

If you are interested in being a member of this task force, send a short statement of interest and you will be added to the SIGGRAPH mail alias that is being created. The task force will focus on a number of art-related issues in relation to the SIGGRAPH organization and its annual conference, and will work with SIGGRAPH's conference coordinators, art show chairs, computer art educators, and contributing artists.

bonniem@siggraph.org

### The Internet Art Resources Database Service

A diskette (for the PC or Mac) of ASCII text files about art on the Internet. Service providers, online art galleries, mailing lists for particular artist interests, FAQ files, and more. \$20 for either Mac or PC diskette; specify 3.5 or 5.25".

Resources, Box 381067, Cambridge, MA 02238; 617-628-9749; fax 876-8186

### Computers for Schools

Pacific Bell is providing funding for a major statewide effort to dramatically increase the number of computers in California classrooms. Donated equipment will be refurbished in vocational programs at California community colleges. Call to discover the designated Pacific Bell locations where you can drop off your donated equipment.

Detwiler Foundation, 800-939-6000

### Digi-Key

This place has just about every electronic part you can name, and guarantees 24-hour delivery if you place an order before 5:00 pm Central Time. Their prices and delivery are so good, many manufacturers order parts from them.

Call for catalog. 800-344-4539

*Some calendar items reprinted from Multimedia Reporter (from North Bay Assn.), Video Networks (from BAVC), Northwest Cyberarts, ISEA Newsletter, Leonardo Electronics Almanac e-mail. We cannot verify all information sent to us. Readers, inform us of incorrect or false information, please.*

### Media Center (continued from page 3)

the new media as a genuinely different art form, as opposed to the application of old commercial medias in some new form. That one is tough. The second is the idea that computers have been for the elite, and everything else—all the analog forms of expressions—are for the working and laboring classes. Funders don't get it. Corporations get it from their marketing. But foundations look at a \$5000 machine as \$5000 that could be used to reach more people. The contradiction is that they would have no problem seeing a \$20,000 budget for a 10-minute video project as being reasonable, whatever the area, if it's for the right people. Video production is now an accepted form and that costs a lot of money so let's spend that money to do that." I don't think the funding community grasps the paradigm shift. It's not that they don't read the newspapers. Maybe it's partly a residue of the 1000 points of light. If people want Apple computers, well godammit, Apple should give them to people. The fact is, Apple stopped giving them to people, particularly artists. They see no advantage to giving artists computers.

K- What would you like to see happen here in the next five years?

J- There would be a way to expand these training seminars on a local level, more of them in more communities. This month I'm excited about the World Wide Web as a publishing environment for people and I'm excited about our particular application appearing on it: family narrative and personal storytelling. The other night somebody talked about digitally memorializing the Names Project. We are interested in trying to create model projects which can then float out into the larger community of people working on things, and interlink them. The WEB is another way of building villages. A very old human drive is that we go to build our villages and we find people with common concerns and try to bring those people around us, people with shared values.

K- In addition to the fear of alienation, many artists see art mediated through technology as devoid of some of the traditional values of art.

J- The medium never addresses value. These



tools aren't any different than charcoal against a cave wall. It's another medium. We are moving to another level of sophistication in terms of self expression, but what we express is still the enigmatic mystery of how human beings process their sense of perception into expressions that elevate our sense of humanity, and the best art is about that. Nobody really has, thank god, a patent. Great art mystifies just because of that. The processing that goes on is greater than any computer could ever hope to do. It's a mystical event and it's wonderful that way. Having said that, one of the mistakes that we make is fetishizing the new and trying to show everything it will do, and in the process, forgetting about what we're trying to say. There's a lot of computer art that's about what the machine can do, rather than what the artist is trying to say.

K- What do you think the world's going to look like with this new technology?

J- Most people are startled when they're asked about the future but I love it. It's a science fiction kind of thing. Socially, the primary contradiction will be between the people who do not have access to information and the people who do. Marx pointed out that during capitalism it was between those who controlled the means of production and those who didn't. So information as production is an extension of that belief. However, information is much more fluid than a machine plant and therefore the fluidity of class movement will be greater. Just like the fluidity of human migration is greater than it has ever been in human history and will continue to be greater. Huge setbacks for large amounts of the human population is quite possible. Because we're dealing with 5 to 6 billion people; in 25 years we'll be dealing with 10 billion people. So, we must deal with population growth. If we could make information flexible and democratic enough that people will understand that they really do control their destiny by the number of children they have, then I think you would actually be able to affect some positive social change. That has to be done from the ground up; not from the top down. It's not for us to provide that information; it's for people to understand the importance of it.

K- What does this future you're talking about mean for artists?

J- Artists are idea people. Every artist is a node of information...I take that from Mark Petrakis. People who want to work as idea people and expand what they see as the boundaries of creativity will be sought after.

K- Who comes to mind as someone who's doing that?

J- An experimental musician like Bob Ostertag. Bob was one of the national co-chairs of the Committee of Solidarity with the People of El Salvador. One of the pieces he composed was a piece based on the riots against AB 101, the anti-gay initiative in California, with sound samples taken from the riots themselves. He played them using the thunder sticks developed by a local technical person. He's using all of the technology and he's got a major axe to grind. Artistically, it was a failure. But I'm into those kinds of failures because of all the things the person's trying to do and it's grounded in the reality that I live in. All I ask is ground some of this in everyday reality. It doesn't have to be about social change as much as awareness and commentary on the real world that they find. My friend Enrique Chegoya just got a show at the DeYoung. Enrique's work is by no means transformative technically, but it's an extremely good and ironic take on the nature of race and international class relations from the standpoint of a Mexican artist working in the United States. I just think that you want some more of the Ylem folks to come down out of their middle class safety and take a hard look at the reality...don't even come out of it; take a hard look at the reality in their own neighborhoods. What is that reality? What's going on — good and bad.

K- Are you talking about artists who don't think that good art can be political? Or that use their art to escape the political and social realities?

J- If escape is truly a conscious creative act, that's fascinating too. There have been some interesting, especially spiritual artistic work—when you think of the aboriginal peoples...their dreams, the sand paintings—most of that is what they think of as an escape from the "real" world into the 4th

world, the unreal world, the subjective, spiritual, or whatever world it is. They do that and it's abstract and gorgeous. I think there are some artists that are self-conscious about triggering things that are what you and I would call reality, the concrete reality; how much I got paid yesterday, what's happening out here on Mission Street. That's one reality. If you're running away from reality in fear, you cannot be creative and overcome that fear. So there is escapist art. It doesn't move me because I can sense the retreat. Then there are people who, with both eyes open, take one big leap back from 'reality'...the link is clear because they're doing it with both eyes open. They're spiritual seekers or whatever you want to call them. They're in a shamanic state and know it has everything to do with the undercurrents of reality but not the visible reality.

K- Many politically progressive folks reject anything that has the word "spiritual" in it.

J- A lot of us have learned that there was something indescribable going on as we were mastering materialism. We grew up in the utopian idealism of capitalism with the sense that human beings could really control everything and the best human beings could control more. The left said, "No, that's idealistic. In fact, there are huge forces at work in that privilege that comes from exploitation, not magic qualities of special human beings. And while we were throwing out that idealism, we threw out anything associated with the mystical. Then a bunch of people, led as much by feminists but also by advances in scientific understanding started going, "Whoa, let's take a few steps back. We also saw the great failure of the socialist experiment. Obviously we were missing something because we couldn't grab hold of materialism and shape human history and evolution by a will of scientific socialist thought. So there's been this retreat back to the spiritual—I think for some people the pendulum swung all the way over. For the vast majority of us, we're just trying to find where it sits in the middle and we might lean one day into the Tao Te Ching and the next, reading my *Nation* or other political magazines and trying to get what Proposition 187 is about. I'm trying to find that balance. ✦

Transcription by Eleanor Kent

Please send a **membership application** and sample newsletter to (me) (my friends) at:

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

\_\_\_\_\_

E-MAIL ADDRESS \_\_\_\_\_

- Sample issue & application only (free)
- I enclose \$ \_\_\_\_\_ for membership (see above)

**Yearly membership rates:** (check one)

- US Individual  \$30
- US Institution  \$45
- US Student or Senior  \$20
- Electronic Membership  \$20

Canada/Mexico add 5 US\$ to US rates; all other countries add 15 US\$ to US rates.

Regular membership includes 12 issues of the *Ylem Newsletter* & listing in the *Artists Using Science and Technology Directory* which you will receive in the Autumn.

**Mailing labels of Ylem members**

(about 240 labels) are available to Ylem members for \$20. Call Bev Reiser 510 482-2483 or send \$20 to address below. Please allow 5 weeks for delivery

**New Electronic Membership only \$20**

With the January 1995 issue we begin a new category of membership in which the newsletter and directory will be sent to you online through Internet. Send membership application, together with \$20 and your e-mail address to the Orinda office.

**Ylem is a non-profit, networking organization.**

**Board of Directors**

Beverly Reiser (President)  
Trudy Myrrh Reagan (v.p.)  
Gary Zellerbach (Treasurer)  
Elenor Kent (Mshp. Chair)  
Thedasia Ferguson  
Lucia Grossberger  
Ken Rinaldo  
Larry Shaw  
Stephen Wilson

**Newsletter**

Kali Grosberg  
Elenor Kent  
Peter H. King  
Trudy Myrrh Reagan

**Forums**

Trudy Myrrh Reagan  
Larry Shaw

**Advisory Board**

Will Cloughly, *Synapse Productions*  
Nancy Frank, *Frank Relations*  
Nathaniel Friedman, *Dept. of Mathematics, SUNY Albany*

Roger Malina, *Center for Extreme Ultraviolet Astrophysics*

Dr. Clifford Pickover, *IBM Thomas J. Watson Research Laboratory*

Sondra Slade, *Synapse Productions*

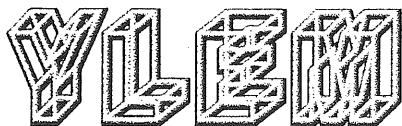
Fred Stitt, *San Francisco Institute of Architecture*

Joan Truckenbrod, *School of the Art Institute of Chicago*

**Bi-monthly Forum**

Save Wednesday, January 4 for the bi-monthly Ylem Forum at the Exploratorium. Details in the next issue.

**Thanks to:** Pre-Production: Nicholas Cronbach • Production: Peter H. King, tel. 415-864-4237 • Reproduction: Kinkos, Market Street, S.F., CA tel. 415-252-0864



**Artists Using Science and Technology**

**PO BOX 749, ORINDA, CA 94563**

Use this address for membership info./renewals. See below for newsletter editor/submissions address.

**Contributions are welcome**

The theme of the January issue of the Ylem Newsletter will be **Art Online**. If you would like to submit an article, or art that has appeared online, please call or send to Kali Grosberg. Art submitted must reproduce well in b&w. If art was made on a Macintosh, please send us a disk. Please include title, date created, and where it has appeared online or will do so in the future. Send notices of events, exhibitions, etc. to Trudy Reagan, 967 Moreno Ave., Palo Alto, CA 94303

ISSN 1057-2031  
©1994 Ylem

**December Newsletter**

**Ylem's two addresses:**

Address for *Art Online* Issue:

**Ylem Editor**  
**532A Lombard St.**  
**San Francisco, CA 94133**

Tel. & fax (call 1st if sending fax): **(415) 956-1568**

Membership and other business:

**Ylem (main office)**  
**PO Box 749**  
**Orinda, CA 94563**

beverly@idiom.berkeley.ca.us

ADDRESS CORRECTION REQUESTED  
RETURN POSTAGE GUARANTEED